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duce a catalogue of all printed books relating to or aiding the study of the fine arts, and have invited a number of Englishmen and foreigners to form a committee of advice. Amongst those who have responded to the invitation are the Marquis of Lothian, the Duc d'Aumale, the Marquis d'Azeglio, M. Van De Meyer, M. Merrimée, the Baron de Triquetri, Baron Marochetti, Mr. Beresford Hope, Dean Liddell, Sir Edmund Head, Mr. B. B. Woodward, Mr. Layard, Mr. Ruskin, Sir G. Wilkinson, Sir Henry Rawlinson, Rev. Dr. Rock, Sir C. W. Dilke, Sir John Simeon.

MUSICAL GOSSIP.

Report comes strong from Paris of a grand *emeute* about "L'Academie," occasioned by the dislike entertained by Parisians, toward M. Perrin's management, and the great expenditure required from national funds to keep that opera in motion. M. Perrin is assailed especially for his flagrant disregard of subscribers and other privileged character's rights, in running "L'Africaine" one hundred times within ten months, a deed in opera never before attempted or performed in any country, much less in la belle Paris, which fondly loves variety and bitterly abhors "tout le meme chose."

The animosity toward him broke out when "La Juive" was performed with a moderate tenor as kindly substitute for a favorite one, who chanced to be seriously ill.

Parisians can be rude at theatres, and even if they "assist" grand opera, that rude behavior being often carried so far as to guy and hiss *prime donne* who may not please their very fastidious taste.

Mme. Stoltz, for many years the reigning prima donna at "L'Academie," was in her decline, hissed so outrageously that she convulsively rent her *mouchoir* into shreds, cried bitterly and relinquished her position to get rid of such barbarians.

She did not suffer quite so much physical harm as the representative of St. Bris—"Les Huguenots," recently experienced when hissed at Bordeaux's opera house, for he instantly fainted and remained unconscious for a considerable time, and when revived was ascertained to be paralysed.

The other part of this grand *emeute* in "L'Academie" comes from Louis Napoleon, who, annoyed to positive desperation by the demands of musicians and other employees for large increase of pay, and their refusal to be pacified with a moderate augmentation of salary, while his Baron Fould on the other hand, vexes him constantly with strong remonstrances against lavish expenditures generally, and "L'Academie" in particular, as the said Baron finds it impossible to make a decent show of receipts to balance expenditures in his budget; therefore said Louis Napoleon is reported to have decreed a divorce between "L'Academie" and "La France." Hereafter, "L'Academie" is to be considered not a state affair but a private speculation, carried on by a lessee who shall pay rent for it, just like any other theater devoted to opera. Louis Napoleon has been understood for some months past to suffer mortification because the completion of his pet scheme of an opera house to surpass immensely all rivalry, and challenge all this world to comparison, had been delayed by refusal of Fould to put its great cost into his budget with sufficient rapidity for Louis' impatience. That opera house will cost some forty million francs, and doubts are entertained if the Grand Art Exposition visitors in May, 1867, will have a chance to witness a performance therein, unless M. Fould shall disburse more freely than has been done for some months past.

The Emperor of Russia and Italia's King have also evinced of late a reluctance or inability to support grand opera in that style of magnificence which has prevailed for many years at St. Petersburg, and "La Scala." London, too, enormous in population and wealth as she is, se-

verely labors under the heavy burthen of two grand Italian Operas, and when Covent Garden closed last year, Gye attempted, by Earl Ward's aid, a *coup d'etat* to combine two rival establishments in one workable enterprise which could avoid paying, through sharp competition, as had been done, enormous compensations to leading artists. Mapleson killed that stroke of policy with a cool announcement that he retained the lease and control of Earl Ward's theatre for three years, and so they have gone into another desperate struggle this season, to ascertain who commands the most cash for carrying on such enterprises. When this season ends, one, at least, of these managerial duelists will find himself lamed if not mortally wounded. The Limited—well named—English Opera Company went to wreck and the auction block in two seasons, and Bagier—"Les Italiens," fared so hard in Paris, with critical denunciation of his principal singers, and reluctance of ultra fashionables to pay high prices, while his support from the *demi-monde* had been cut off by those fashion-rulers, that he could not get on without running his spare artists in provincial France or Belgium by rail.

Frankfort is well known to be an immensely rich city, but her bankers are too shrewd to waste their moneys in vain attempts to maintain grand opera, preferring to buy U. S. 5-20's at 40 to 70, and occasionally visit some near city for their operatic pleasures. "L'Africaine," however, captured them, and the grand audience present on its first representation, forgot for a few hours all thought about 5-20's, giving vent to pent up enthusiasm in amazing style.

She had a good vocal representative there in Mme. Fabri, if that lady still retains the voice displayed in our Atlantic cities, when she essayed Valentina and the Jewess, with great success.

From the same authority which chronicled Laura Harris' immense success at Madrid's opera, we now learn that with Tamberlik, in "L'Africaine," that establishment obtained its first success for this whole season! The last star there is invariably the sole attraction.

Louisa Pyne and Harrison are once more conjoined in a concert tour around England with Mr. W. C. Levey, who composed the operettas "Fanchette," and "Punchinello," as conductor. S. Arthur Chappell gave a concert at St. George's Hall, Liverpool, recently, with Arabella Goddard, Joachim, Piatti, Santley, and other musical notabilities.

Costa has denounced the mode of tuning the great organ in St. George's Hall, Liverpool, although he was much pleased with its vast capabilities—110 speaking stops—and fine tone.

Reeves could not sing when Costa's "Naamann" was performed in that city, and Cummings became his usual substitute.

The Dublin Philharmonic enjoyed both a good dinner and fine music early last month.

Mme. Rudersdoff, Miss Edmonds, Mme. Dolby and Mr. Patey were the other soloists, Costa himself conducted, and the audience was immense.

Henry Purcell's opera, "Dido and Aeneas," took Glasgow when performed there recently by the Orpheus Choir.

Jullien's concert at St. James Hall was finely attended, his orchestra 80 strong, the St. Cecilia Choral Society, 100 strong, Louisa Pyne, Mlle. Leibhardt, and Mr. Levey were all liked, and J. R. Thomas' new song, "Ah, never deem my love can change," received an enthusiastic encore, like Pyne, Leibhardt and Levey's solos.

The London *Orchestra* has several columns about J. Ella's attack upon the Davidsons, and their defence, collates obnoxious criticisms from the *Musical World*, and doggerel poetry levelled against Jaell and Pauer, while it also publishes Chappell's and "The Writer in the *Athenaeum*" cards upon the subject.

Faure, Belval, and Villaret have been reëngaged at "L'Academie," the first for five years

at 96,000 francs per annum, the second for four years at fifty thousand, and the last at thirty, thirty-five, and forty thousand, for three years.

Bulow's concerts in Munich "brought" 641 florins only, says the London *Orchestra*.

Jenny Lind gives a concert at Cannes to benefit the poor.

Bagier has bought of Scribe's trustees permission to perform "La Sonnambula," "Un Ballo in Maschera," and "L'Elizre d'Amore," to settle a suit.

The London *Orchestra* gravely asserts that Berlin refused a statue to Meyerbeer, because he was a Jew!

Florence has two, and Paris six chamber concert associations.

The London *Orchestra* asserts that "L'Africaine" drew £50,000, or some \$325,000, at 100 performances in "L'Academie."

Strakosch is now said to have asked ten thousand francs or \$2,000—gold—for Adelina Patti's singing in opera at St. Petersburg, but Alexander could not afford it—on dit—and the engagement failed.

Parisian critics utter loud groans over the excessive number of concerts they are called upon to attend.

They also demur stoutly to criticising Liszt's mass, performed at St. Eustache, as unable to make out any intelligible purpose in that strange composition.

A magnificent tenor was recently discovered at Mentz, in the person of a Rhenish railway porter, and carried off by his discoverer to polish the rough diamond.

A new Italian Opera enterprise was commenced last month at Le Theatre St. Germain, with Mesdames Barbierè, Tedesco, and Messieurs Julian and Florenza as principals.

Mme. Parepa, Reichardt, Santley and Danreuther, performed at Crystal Palace on Saturday, March 31st.

Mr. Bubb announces that he is ready to sell first rate seats or boxes, in both Italian Opera Houses, during this season.

Parepa, Dolby, Reeves, &c., were to sing at Mr. Austin's benefit concert, at St. James' Hall, on April 9th, beside the Coldstream Guard's Band, and many instrumental attractions were added.

Sims Reeves—on dit—sang with all his old power and splendor of voice, during Passion Week, in London oratorios, and was uproariously welcomed at the Sacred Harmonic, in "The Messiah."

The London *Musical World* is giving back to its assailants upon musical criticism—especially J. Ella—broken doses of critical excerpts, under the head of "Cruel Criticisms," to amount of two pages and more.

The Gewandhaus Concert Directors have presented Sterndale Bennett thirty-five volumes of Beethoven's entire works, newly edited.

Jenny Lind and spouse will direct in song or instrumental music the Whitsuntide Lower Rhenish Musical Festival, at Dusseldorf, this year, if nothing happens.

Joachim's playing of Bach's Chaconne seems to have possessed all London, and critics declare it the most wonderful example of solo playing both in conception and execution they ever heard. His marvelous execution of "Il trillo del Diabolo," at his farewell appearance, excited such a furious re-demand that he could not avoid playing another piece, the prelude to Bach's solo sonata in E major, which created even greater excitement, with an ultra fashionable audience.

Satter, the brilliant and very eccentric pianist, lost his lucrative situation as conductor of the subscription concerts at Hanover, by attempt to foist his own crude works upon a fastidious public, recently. So did Count Platen, who directed royal opera in that kingdom, because he could not manage an opera well, even with £20,000 subvention to help on his receipts and maintain a first-class performance.

Benedict's new oratorio "St. Peter," will be performed at the Norwich, England, festival, late in October.

Leonard and Servias have left the Brussels Conservatoire for Parisian experience in teaching.

A marvelous tenor is reported in a military barrack at Paris, but no particulars.

Mme. Meyerbeer thanked, by telegram, the artists who performed at "L'Africaine's" one hundredth performance, and justly too.

Verdi is said to be under bonds for complete delivery of "Don Carlos," the new opera written for L'Academie, by next July, so that parties engaged for its performance may learn it before the new grand opera shall open. That long prelude of study would seem to imply severe discipline as requisite to master his commanded work.

The London *Orchestra* has a rather anxious review of the Civil Service Society's concert which especially condemns pianoforte accompaniment to music intended for an orchestra. It has also a decided review of English opera writing as regards financial success. Gye's grand scheme of his opera this season is also reviewed in quizzical fashion with quasi approbation for improvement as to fashion of such writing. Dr. Sternedale Bennet and the Royal Academy of Music are roasted also in that journal. So is Edmund Yates, the *flaneur* of each day's London *Star*, because he trod on corns of that *Orchestra*. The *Orchestra's* Parisian writer declares that Liszt Mass at St. Eustache, is an old affair, produced first at Grani Cathedral in 1855, and is rightfully called "Graner Messe," and its execution in Paris unanimously pronounced wretched. That correspondent also declares that hisses were heard at L'Academie, the Palais Royal, L'Ambigue Comique and in Padeloup's Concerts recently.

A. B. Farmie asserates in that journal that W. Vincent Wallace's very last writing occupation was upon his unfinished opera, "Estrella," which had occupied him in 1864; his last song was "The Lost Star," and the Mazurka, published by Cramer & Co., his very last instrumental work. He, therefore, denounces a music publishing firm because they announce "The Home of Early Love" and some waltz as his last compositions.

E. Silas, in a card, fulminates wrath against that journal's writer, for pronouncing the second movement of his clarionet solo "common-place" in character.

W. C. Levey's ballad, "Rory of the Glen," written by W. C. Levey and sung by Louisa Pyne, is highly eulogized by that journal, and Mr. Levey is pronounced "a highly talented and original composer."

The London *Bra* says Jenny Baur bought the right to play in Great Britain—the right to produce "L'Africaine" throughout all that wide realm in any language but Italian, and she intends to perform it around "the provinces," on a scale of perfectness and splendor, seldom, if ever, witnessed out of London, under her own immediate superintendence, commencing, if possible, at Brighton on Easter Monday.

"Il Trovatore" opened Mapleson's opera season with Sinico as Leonora, Santley as Il Conte di Luna, Demeric-Lablache as Azucena and Signor Arvani, on his debut, as Manrico.

Gye's opera commenced on April 3d with "Un Ballo in Maschera," Mario as Il Duca, Graziana as Renato, Sonieri the Page, Fricci as Ameha and Lustani as the Fortune Teller, with good success, while Costa was hailed with accustomed applause. Tagliafico and Cappini as chief plotters were admirable, the orchestra and choruses heartily approved, the principals, excepting Mario, out of voice, were approved, he was enthusiastically received and the whole performance considered of more than average excellence.

Morensi made her *debut* on Thursday afternoon in "Il Trovatore" as Azucena, and on

Saturday night Orgeni and Fancelli made their *debuts* in "La Traviata."

At the Crystal Palace Concert, April 7th, the soloists were, Ennequist, Dolby, and Pauer, the orchestral programme was Mozart's Symphony in D, and Ballet airs from "Le Prophete," beside which a grand flower-show took place.

Jenny Bauer, Miss Allewandri, Mrs. Parkinson and Durand gave "Il Trovatore" recently at Brighton's theater in English version.

E. T. Smith did "Der Freischutz" in Astley's theater last month, with Mme. Haigh-Dyer, Miss Leffler, Henry Haigh, Aynsley Cook and others before a house crowded to its ceiling last month.

The London *Musical World's* correspondent praises Titiens performance of Donna Anna, Valentina, and Fidelio, especially the latter *usque ad celum*, and after Fideio she was recalled the e by immense enthusiasm to be covered with bouquets, wreaths, and flowers.

Her niece, called Zandrina in London, is also highly praised by that writer.

A grand North German Musical Festival is to be held at Lubec in June.

The *Musical World* pursues in April 7th its broken doses of critical remarks upon artists to assist its assailants in attack. Critical remark upon Schumann's "Paradise and Peri," is also promoted there by extracts. Its Parisian correspondence was omitted because of Index pressure but, in brief, the comment is made that "Don Juan" did not please him as presented at L'Academie. Mme. W. Vincent Wallace quitted London for New York, by Inman steamer City of New York and reached here on Saturday.

There was an enormous crowd at Sydenham Palace on Good Friday, and Sims Reeves did his best in song and resistance of encores. The other parts were satisfactory and no complaint was made save that over much was given.

The third soiree of the New Philharmonic had full attendance with entire satisfaction for its performance.

The new music hall at Dusseldorf is to be inaugurated by the Lower Rhine Festival, commencing with Beethoven's overture, Op. 124, followed by Handel's "Messiah." Jenny Lind, Parepa, Edelsberg, Stockhauser, and Dr. Gunz sing and Clara Schumann plays a concerto on third day.

Adelina Patti pleased at Les Italiens in "La Traviata." So did Signor Nicolini exceedingly, and was compared to Mario.

There is, *on dit*, a deficit in L'Academie, notwithstanding "L'Africaine's" one hundred night run.

At Darmstadt a new opera has been produced, called "Donna Faria," written by the French Ambassador, Count Reiset, and scored by Herr Langert.

Signori Travelli is praised at San Carlo, Naples, for her voice, but censured for lack of dramatic talent.

Signor Francesco's new opera succeeded at "Il Teatro Bellini," in that city, and he was called out ten times on its first night for its music, but the libretto by Signor Spadetti was not liked, and the opera, therefore, was not expected to live many nights after.

We stated upon authority of the Boston *Musical Times*, and excellent private information, that Maretzek would give opera in Boston, as the Continental Theater had been engaged for that purpose, but his plans are changed, as Zucchi goes to London next week, and Mazzoleni has been for three months negotiated with for Her Majesty's Theater—in that empire city, with strong expectation that he will be engaged there for this season, at equal salary with Mongini, and other leading artists, probably go with Max Strakosch. There is little show for Max in provincial opera.

We have been favored with the scheme of the grand organ just completed by Messrs. Hook of Roxbury, Mass., for Rev. Mr. Beecher's church in Brooklyn, N. Y., which

cost \$25,000, has four banks and very unusual power and resource. Its capability is believed to equal any organ ever put up in this country.

Scheme of Organ constructed by E. & G. G. Hook, for Plymouth Church, Brooklyn.

GREAT MANUALE.		Feet.		Pipes.	
Feet.	Pipes.	33.	8	Dulciana.....	58
1. 16	Open Diapason..	58	34.	Melodia..... <td>58</td>	58
2. 8	Open Diapason..	58	35.	Stopped Diap'n.	58
3. 8	Clarabella.....	58	36.	Octave.....	58
4. 8	Stopped Diap'n..	58	37.	Flauto Traverso	58
5. 8	Viola di Gamba..	58	38.	Piccolo.....	58
6. 4	Octave.....	58	39.	Clarinet.....	58
7. 4	Flute Harm'que.	58	SOLO MANUALE.		
8. 2½	Twelfth.....	58	40.	8 Tuba Mirabilis.	58
9. 2	Fifteenth.....	58	41.	4 Tuba Octave.....	58
10. 8	Cornet, 5 ranks.	177	42.	8 Keraulophon.....	58
11. 2	Mixture 3 "	174	43.	8 Philomela.....	58
12. 1½	Scharff 3 "	174	44.	4 Hohl Pfeife.....	58
13. 16	Trumpet.....	58	45.	8 Vox Angelica....	58
14. 8	Trumpet.....	58	PEDALE.		
15. 4	Clarion.....	58	46.	32 Open Diapason.	30
SWELL MANUALE.		47.	16	Open Diapason.	30
16. 16	Bourdon.....	58	48.	16 Violine.....	30
17. 8	Open Diapason.	58	49.	16 Bourdon.....	30
18. 8	Salicional.....	58	50.	8 Violoncello.....	30
19. 8	Stopped Diap'n.	58	51.	8 Octave.....	30
20. 4	Octave.....	58	52.	16 Trombone.....	30
21. 4	Flute Harm'que.	58	MECHANICAL REQUISITES.		
22. 4	Viol d'Amour....	58	53.	Swell to Great Coupler,	
23. 2½	Twelfth.....	58	54.	Choir to Great "	
24. 2	Fifteenth.....	58	55.	Swell to Choir "	
25. 1½	Mixture, 5 ranks	290	56.	Great to Pedale "	
26. 16	Euphone.....	58	57.	Swell to Pedale "	
27. 8	Cornopoeon.....	58	58.	Choir to Pedale "	
28. 8	Oboe.....	58	59.	Solo to Pedale "	
29. 8	Vox Humana....	58	60.	Solo to Great "	
30. 4	Clarion.....	58	61.	Tremulant Swell.	
CHOIR MANUALE.		62.	Tremulant Choir.		
31. 16	Still Gedacht....	58	63.	Engine.	
32. 8	Open Diapason..	58	64.	Tuba Engine.	

COMBINATION PEDALS, ETC.

1. To operate Great to Pedale Coupler.
2. " Full Organ.
3. " Unison five stops of Great Manuale.
4. " No. 1 to 9 included of Great Manuale.
5. " Full Great Manuale.
6. " Full Swell Manuale.
7. " Tubas of Solo Manuale.
8. Forte and Piano Pedale double acting.
9. Grand Crescendo Pedal.
10. Balanced Swell Pedal.

The case is worked in black walnut and richly carved. There is pneumatic leverage on Great and Swell Organ. The Pedals range from CC to F—thirty notes. The grand is on eight inches of wind; the Organ blown by water engines; the Crescendo Pedal draws every stop in the Organ successively, from the Stop Diapasons to full, and vice versa.

This grand organ has been somewhat delayed in completion by change and enlargement of scheme, under suggestions from Mr. U. C. Bur-nap, an organist who is remarkable for his good taste and keen perception of good points in an organ.

It has now been completed and shipped to New York, so that in two months a trial by competent players can be had in Mr. Beecher's Church, when we doubt not that Messrs. Hook will be found to have duly honored the *carte blanche* confided to them in constructing it.

We learn that Master Coker, late boy soprano at Trinity Church, has been well received in London, at Edward Baring's and Earl Ward's mansions, singing at the latter with Parepa.

The Ghioni—Susini and Max Strakosch company made considerable profits in their provincial tour, and now propose with Bellini and Mas-similiani to give opera at Chicago very soon.

We note, in London journals, much quizzing about Gye's announcements for this season at Covent Garden, with intimation that Adelina Patti and others whom he promises to appear, may be considered as doubtful cases.

To make out a grand scheme for opera or concert at present high rates for celebrities, undoubtedly requires some assurance both in London and here. Some gross instances have occurred here lately in concert announcements, where singers or players of good repute have been replaced by mere tyros, without a word of explanation, leaving their names to gull the public.